

# THE SCHOOL ARTS BOOK

VOL. III

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No. 4

## THE GIFT



T LAST the goldsmith finished the box. The hinge, the clasp, the jeweled lid and the sides worked with pilasters and winged lions, expressed his utmost skill. Not conceiving how he might further embellish it, he placed it with his wares, where it shown among armlets and anklets, brilliant helmets and mirrors of burnished metal.

"Truly," said he, "it is a gift for a king."

This saying pleased the golden box; and it waited, in the roar of the great bazaar, for its fulfillment.

Day by day the stock of the goldsmith changed hands. Eunuchs, appraising, bargaining, fingering the jeweled ornaments and the metal mirrors, wrapped them in linen and carried them away. Warriors, with nude limbs under their embroidered tunics, bore off the helmets and the storied shields. And one day the wise man, passing by, stopped to examine the box. He weighed it in his hand, he opened and shut the clasp, he looked long at the engraved gems set in the lid, he turned all its four wrought sides to the light, and said :

"It is a treasure for a king."

Then with no more ado, he paid the goldsmith his price, wrapped the box in a scarf and took it home. Here he filled it with frankincense from east Africa on the backs of camels, with ivory and the bright skins of leopards. Filled to the lid with brittle drops of gum, pale and sweet scented, the box waited its destiny. More than ever it knew itself to be desirable and a princely gift.

Presently it appeared that the wise man with two of his friends was to go on a journey. No word of their destination came to the box, but much rumor of a great new star that shone in the west—a tongue of flame in the heavens, that told of the short appearing of a hero or a mighty king. God might not say so plain a word from the sky and the wise men not take heed. Hidden in the sash about the man's middle the box set about a journey to the west.

The season was late Autumn. For days the three friends, mounted on camels and followed by their servants, passed through a country but just delivered of a great agricultural yield. Here, too, were vast cities, clamorous within their mighty towered walls, and visible to the travelers where brazen gates gave entrance. Presently leaving this rich country and coming to a desert, they were encompassed by a great silence; no tree gave voice to the wind, nor was any running water there. Only the sand-muffled beat of the feet of burdened

beasts stirred the quiet, and by night, when these slept, there was no sound. Then very clearly from the populous heavens the star spoke to the wise men, who looked up from their rugs beside the aspiring smoke of their camp-fire.

From the desert the wise men came to a country of vine and olive tree; many shepherds were there, who took note of the train of camels and of the travelers, musing upon them as we do upon ships from unknown mysterious ports. And coming to the gates of a city, the strangers passed in.

Now, thought the golden box, I shall be presented to a king. And truly, the wise men sought audience of the ruler of that country. But, though they made seemly obeisance to this potentate, the man kept the box of frankincense hidden in his sash, and made no move to offer it to any. And having inquired of Herod—for so was the ruler called—where might be found the King of the Jews, whose star they had seen in the east and whom they had come to worship, they were directed by him to the village of Bethlehem. "Go," said he, "search diligently for the young child; and when you have found him, bring me word again, that I may come and worship him also." This Herod said with cunning, hoping to discover the child and slay him.

So the wise men left the house of Herod and passed out from Jerusalem by the Bethlehem gate. In the dusk of the day they took the highroad to

Hebron; and ever as the night closed in the star blazed the more clearly, and ever as they moved the star led the way. Coming to a fork in the road, and the tomb where many hundred years before one Jacob had buried a beloved Rachel, they made off to the left along a narrow way which followed the lead of a ridge. The plains in the valley below, lit by the lambent flame of the marching star, were packed like the golden box, with the frankincense of memorable events. Here the perfect Ruth had gleaned after her kinsman Boaz; here their descendant Jesse had reaped his harvest; and here David, the son of Jesse, that youth of fair and ruddy countenance, had tended his father's sheep. And here, only a few nights before, certain shepherds who watched their flocks had looked up from the lesser light of their campfire to behold an angel, very bright and glorious, who bade them:

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, who is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, lying in a manger."

Then was with the angel a multitude of the heavenly host, praising God, and saying:

"Glory to God in the highest, and on earth peace, good will toward men."

All the floor of the plain was starred, and the valley was as full of the glory of God as a cup may be of water.

But the three wise men saw none of these things—only the shadow of night in the valley, and presently, ahead of them the white village of Bethlehem. And lo, the star which they had seen in the east went before them, and stood over a house in Bethlehem. The golden box hidden in the sash felt the heart of the wise man leap, for very plain to the seekers was the word of the star, and they rejoiced with an exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him.

Then the majestic visitors unwrapped the treasures of gold and myrrh which they had brought; and the man, undoing the sash about his middle, brought forth the golden box. How strange appeared the barren room of that Jewish inn, suddenly sweet with the scented gums of far dim forests—suddenly bright with Tyrean dyed garments and jeweled turbans and gifts of precious metal! How strange to the tired eyes of the girl mother the stately obeisance of these great gentlemen—this homage to the babe against her breast! And when the wise men had withdrawn, and the lamp was quenched, and the silver night filled the place where Mary lay with the child, still she pondered these things in



Plate I. The Adoration of the Magi. From a drawing by Hofmann

her heart; and ever, as she mused, her arms closed about the little Jesus.

Thus was the golden box brought through rivers and deserts, great cities and palaces, to an inn at Bethlehem, where it was presented to the King. Very long ago was this treasure laid at the feet of the Lord Jesus, yet, as to the wanderer far out at sea, is wafted the scent of flowers and of his native fields, so to this far country and in this far time, is borne, at the Christmas season, an odor of frankincense.

JEAN KENYON MACKENZIE.

## BEAUTY AS AN INCENTIVE IN SCHOOL WORK



AID Plato, "The true order of going is to use the beauties of earth as steps which mount upward for the sake of that other beauty."

Can we make the order of going on our educational path any better by using some of these beauties of earth in our daily work?

Arithmetic, one of the earliest subjects of the day, first comes to our mind and we wonder what Art can have in common with the exact science of mathematics. Since we all agree that if a thing is worth doing at all it is worth doing well, let us do this by insisting upon neatness in work and good spacing in the arrangement of the examples on the paper, and not only will you be surprised at the results attained but also at the added interest shown by the children in the work.

One of the best methods for dividing the paper is that shown in Plate II. The first column for the number of the example, the second for the example, and the last for the answer. Here then is Art in Mathematics, for one of the first laws of art is good arrangement.

What is better for an occasional language lesson than to reproduce the reading lessons of previous days; illustrated by drawings, or blue prints, or making use of water colors, as did the monks of old, by illuminated initials for the paragraphs?

George Thackeray

OCT. 19. 1903

			Amts.
1	\$ 5,000 A. 9,000 : 4,500 : 5,000 : 7 4,000 B. $\frac{4,500 \times 5,000}{9,000} = 2,500$ A \$ 9,000	12,500 A	
	9,000 : 4,500 : 4,000 : 7 $\frac{4,500 \times 4,000}{9,000} = 2,000$ B.	12,000 B	
2	\$ 8,000 A. 16,000 : 3,200 : 8,000 : 7 4,500 B. $\frac{3,200 \times 8,000}{16,000} = 1,600$ A. 3,500 C.	16,000 A	
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	16,000 : 3,200 : 3,500 : 7 $\frac{3,200 \times 3,500}{16,000} = 7,00$ C.	700 C	
3	(4+3) : 7,700 : 4 : 7 $\frac{7,700 \times 4}{7} = 4,400$ (4+3) : 7,700 : 3 : 7 $\frac{7,700 \times 3}{7} = 3,300$	4,400 A 3,300 B	
4	\$ 4,000 A. 16,000 : 3,200 : 4,000 : 7 6,400 B. $\frac{3,200 \times 4,000}{16,000} = 800$ A 5,600 C.	800 A	
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	16,000 : 3,200 : 5,600 : 7 $\frac{3,200 \times 5,600}{16,000} = 1,120$ C	1,120 C	

Plate II. An Arithmetic paper, Grade IX, Lincoln School, Fall River, Mass.  
An example of good arrangement.

In Plate III, figure 2, we have a cover for that beautiful poem *Evangeline*. The title is printed in gold on satin ribbon drawn through cuts in the paper cover. The cover is re-enforced by another sheet pasted inside this, so that the ends of the ribbon do not show.

Another form of booklet, figure 3, upon the same subject was illustrated by blue prints and put within a cover made from ordinary wrapping paper such as butchers use. The ragged edges were made by filing an old copper plate into irregular teeth and pulling the paper over these projections. We selected blue prints which had for general tone the blue which is the exact complement of the straw paper and produced booklets which were the pride of their maker's hearts.

So too, we treated the geography, physics, physiology, history, civics and other studies by the use of illustrations appropriate to the subject matter. How strongly an historical campaign has been fixed by some map drawn to show the route passed over!

While our method of picture study is not entirely new, nor yet original, it may interest some.

As soon as the particular school to be studied has been determined, a list of the artists to be taken up is sent to the Public Library, where we have been fortunate in having the hearty co-operation of the head of the reference room, who finds all there is about the life and works of the artists



2



3



4

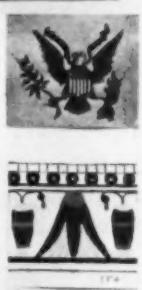


Plate III. Examples of Covers and other school work, Grade IX, Lincoln School,  
Fall River, Mass.

and has it ready for the children to gain their notes, without delay. On Friday morning from these notes, given in place of the Current Events, a paper is written. One week a teacher will select what is best from the pupils' notes as read, and write it upon the board for all the pupils to copy, as the claim is that so few can copy correctly. This copy may be used as a dictation lesson for Monday's spelling. The next week the composition must be the pupil's own. The picture is purchased by each pupil, studied for its composition, mounted, and put away until all the artists have been studied, and we are ready to bind the book. The cover design must have some relation to the school of art studied and the letters selected to fit the same style. Thus we correlate art, composition, writing, drawing, spelling and language in this one subject.

The question may be asked, "Do the pupils like to do the work?" Emphatically yes. If home work is needed for this purpose it is willingly done, and besides this the attendance is greatly helped. Moreover, if a boy is good in drawing and slow in history or geography, he will work harder on those subjects in order to have his paper as good as his neighbor's. The same holds true in the case of the boy who thinks he cannot draw. The beauty of the prospective result leads him to determine not to be outdone by his fellow workers. These are not idle statements, but are based upon the

results of a trial of over three years with different sets of children. In some cases boys, who had never been in the habit of reading good books, have, through their fondness for this work, purchased and read many books.

This love of making something beautiful lies in the heart of every boy and girl. If, by aiding them to express themselves beautifully we can at the same time more acceptably help them to get the facts necessary for their education, are we not guiding their steps towards happiness and better things? As Emerson expresses it, "A man is relieved and gay when he has put his heart into his work and done his best."

#### GEORGE H. SWEET

Lincoln School, Fall River,  
Mass.



## DESIGN FOR CROSS-STITCH EMBROIDERY



ERY ancient is the art of cross-stitch embroidery on hand-spun, hand-woven linen. Specimens of early Byzantine, Coptic and Egyptian work have come down from past ages all possessing the quaint charm that comes from the angularity of the patterns employed. This angularity is a characteristic of the work arising from the nature of the material used and from the manner of working and because it is a natural outcome of these conditions the result is artistic and pleasing.

The revival—at the present time—of many of the Arts and Crafts of earlier days has attracted attention to this art that was so much in vogue in the days of our grandmothers, and there is no reason why it should not be adapted to modern requirements.

It offers an opportunity by means of which design can be made attractive to many to whom design would not otherwise appeal. High school boys have constructive and decorative design in connection with their manual training, it is no more than fair that high school girls should have original design applied to something distinctly feminine. It will give them a chance to add a touch of individuality to their apparel and belongings that will always be interesting to themselves and others, and may open the way to a wider field.

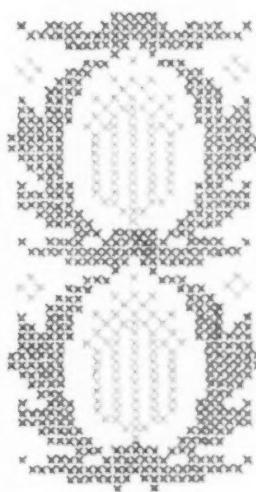


Plate IV. Designs in Cross-stitch with Christmas Coloring

1



1b



Cross-stitch embroidery is one of the most available arts for this purpose as it is easy of execution when once the design is complete, and the uses to which it can be applied are many and varied.

The general principles of design for cross-stitch embroidery—or for bead-work, where the conditions are similar—are the same as for all other designs. It is simply, in addition, a question of recognizing the limitations of the materials in which the design is to be rendered and of adapting the design to the conditions. In one respect at least these very limitations are an advantage: it is often difficult to secure conventionality of treatment—in cross-stitch

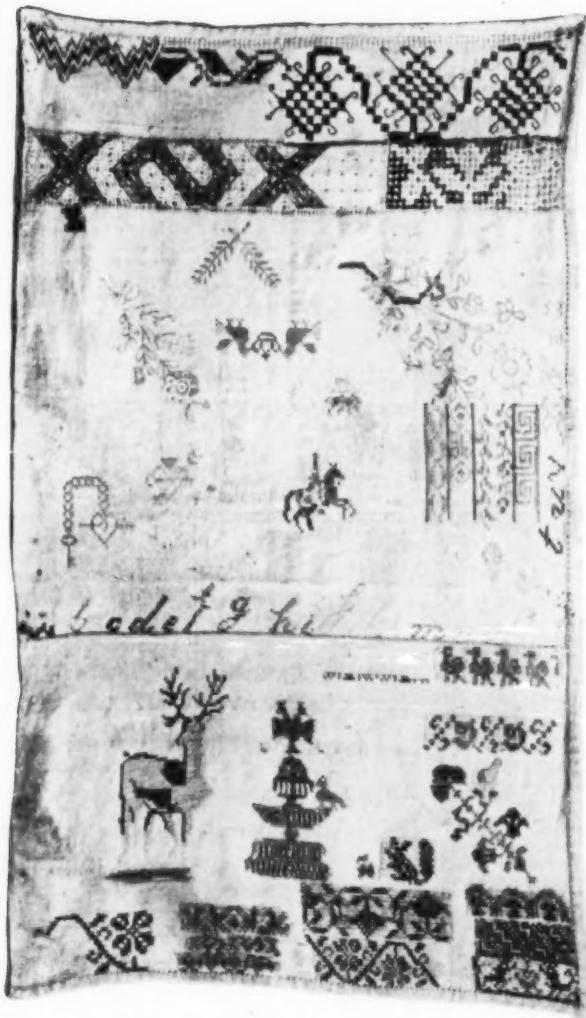


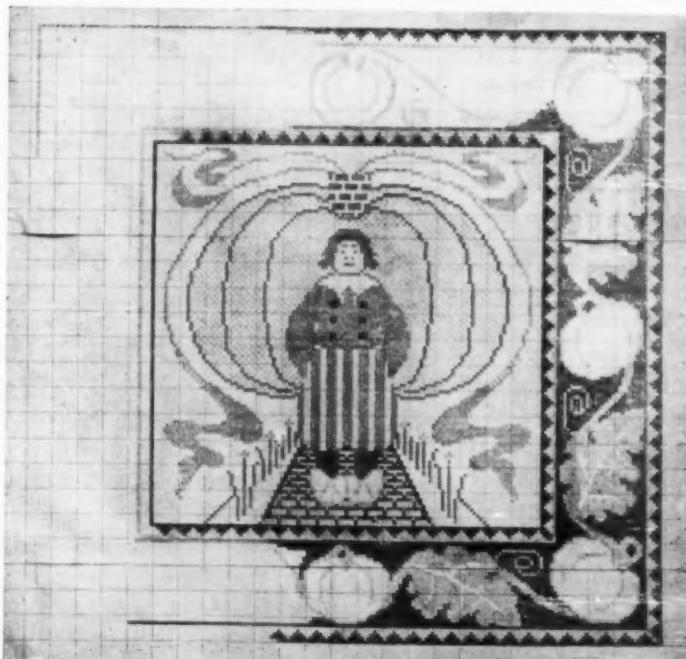
Plate V. A Mexican Sampler. Cross-stitch embroidery and beadwork,  
Eighteenth century

or bead-work it would be difficult to secure anything else. Everything must be represented by more or less angular outlines; even the circle can be successfully squared in cross-stitch as may be observed in the case of the wheels on "Squire Tile's" vehicle, figure 1. No small amount of artistic knowledge and feeling is required, however, to render forms satisfactorily by means of these angular outlines and to select forms that can be well expressed.

Some of the designs found on old samplers — which were really collections of patterns to be worked on garments, draperies, etc., when desired — meet the demands of the case so perfectly that they might be called classics of their kind.

The rose pattern and the strawberry pattern (see colored plate) are good examples. These designs were taken from the sampler illustrated in Plate V, which was found in the city of Mexico in the spring of 1903, and is probably 150 or 200 years old. It is curious to note that a piece of cross-stitch embroidery from far off Smyrna contains a rose pattern very similar to the one on the Mexican sampler, while the same rose is found repeatedly in English work of the seventeenth and eighteenth centuries.

These old samplers often present very beautiful color schemes which it would be worth while to study in connection with the design work. Their



tones have been mellowed by time into harmonies of color that are often very delightful and it would seem appropriate to carry out the cross-stitch embroidery, that we associate with the samplers, in the colorings found in the best specimens.

The characteristic increment of cross-stitch patterns along horizontal, vertical, or forty-five degree lines is very noticeable in the examples given.

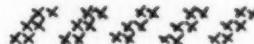
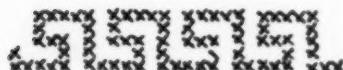
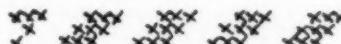
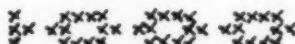
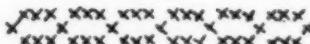
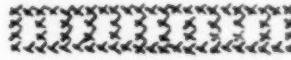


The motives for cross-stitch design may be as varied as individual taste demands, provided they are not too intricate. Whatever motive is selected must be treated in an exceedingly broad manner—all minor details must be utterly ignored and much thought bestowed upon the problem of how to best represent the essentials with the limited means at command.

The uses to which cross-stitch design may be applied are many. Among them may be mentioned bands of various widths for shirtwaists or designs in given spaces to fit the front, collar and cuffs—belts, either bead or cross-stitch, bead chains, fobs and bracelets—bags of many kinds, table mats, stand spreads, sofa cushions, etc.

A working design must be carried out on cross-ruled paper, which can be obtained at art stores. The paper is divided into tiny squares, a certain

number to the inch, and each square on the paper when filled represents a cross-stitch in the embroidered design. It is much easier to work on material that has a canvas weave—where four threads form a square—but linen of the ordinary weave can be used in the same way counting four threads usually as a square—and burlap, also, that comes in a variety of pleasing tones, has been used for coarser work.



Twelve squares to the inch is a good size for shirt waist material. Much of the cross-ruled paper comes ten squares to the inch and the design must therefore be made a little larger than required on the cloth. It is very easy, however, to allow for the variation whatever it happens to be for it is only a question of counting a corresponding number of squares.

Experiments can be made directly upon the cross-ruled paper, when planning a simple pattern, but in more elaborate work a different plan must be followed. Take for example one of the chair-back cushion designs illustrated—"Peter, Peter, Pumpkin Eater"—page 147, in which the problem given was to design a chair-back cushion, suitable for a child's room, using a Mother Goose rhyme as a motive.

The method pursued was as follows. Several small, rough sketches were first made embodying different ideas and subjects from among these the most satisfactory one was selected. The size of the cushion was next to be decided upon and a suitable width set off for a border; an experimental drawing was then made of the border and centre designs. All the knowledge that one possesses concerning balance, harmony and rhythm can be well applied at this stage, remembering also that the design is to be carried out in cross-stitch and that, "Artistic design is always expressive of its mode of workmanship."

The experimental drawing having been corrected and refined was next transferred to a sheet of tracing paper, which was in turn placed over a sheet of cross-ruled paper and the work of interpreting the design into cross-stitch was then begun.

It was evident at a glance that the lines of the design did not coincide with the squares on the cross-ruled paper and there was considerable chance for selection as to which square it would be best to use in any given case. Experiments for expression in the face of Peter, are shown on page 144.

Every cross-stitch design is really a mosaic made up of tiny squares and the addition or loss of one or a change in its position—in many cases—makes a decided difference in the result.

When the design was satisfactorily rendered into cross-stitch on the tracing paper it was easily transferred to the final cross-ruled paper by counting the squares in the design and drawing them in the colors decided upon. The design was then complete upon the cross-ruled paper, every stitch to be worked upon the material being represented in its proper color in its proper place.

The colored crosses may be drawn upon the final paper with either a brush or a pen. If the latter is used, the water color can be mixed as usual and the pen filled as required from the brush.

The stitches in representation as well as in execution should all be made first slanting in one

direction and then crossed in the opposite direction as the result is then much more regular in appearance.

This description may sound rather complicated but the actual work will not be found so; although like everything else that is worth doing it requires care and patience.

Other interesting subjects from Mother Goose are, "Little Jack Horner," "Bo-peep," "Old King Cole," "Jack and Gill," "Mary, Mary, How does your garden grow?" and "Old Mother Hubbard."

The band designs, Plate VI, and designs for given spaces—bags, mats, etc.—are less complicated but can be planned in the same way: first a sketch of the idea, next a careful drawing of the design in the required size, then its interpretation into cross-stitch.

Historic ornament will suggest motives, also Indian and Oriental work when accessible, as well as flowers, fruit, birds, trees, etc.

The Oriental work shows a few simple stitches besides the regular cross-stitch that are usually employed to give greater delicacy to the design. They can be seen on page 149 and on the holly band in the colored plate. Vertical bands are rarely found on the old samplers but they will be required in such places as the front of a shirtwaist.

Illustration 8 shows a vertical design adapted from the horizontal rose border in the colored plate.

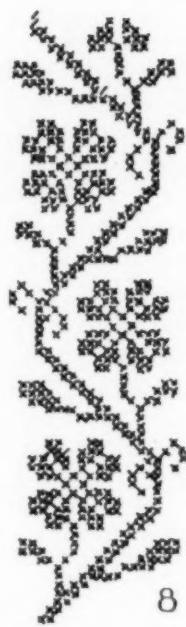


Plate VI. Designs for vertical bands, and an ornamental initial

The remaining illustrations given include original and adapted designs together with others selected from various sources. The peacock used as a tail-piece was adapted from one on an English sampler dated 1742.

It will soon be discerned—when experimenting with cross-stitch design—that while some things can be done, there are others that cannot; but, if its limitations are frankly admitted, and no effort made to go beyond them artistic and pleasing results can be obtained, made more satisfactory and interesting when they are successful by the very fact that the path to success was a straight and narrow one.

ISABELLE H. FERRY



ANNOTATED OUTLINES  
DECEMBER  
GENERAL TOPIC, CONSTRUCTIVE DRAWING



**RIMARY.** First Year. A. Make from paper of appropriate thickness and color, a pennant, a toy kite, a book mark or a match-strike.

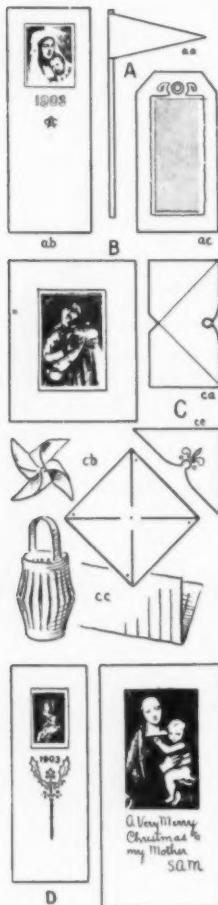
The pennant, aa, may be of colored paper, or better of white paper colored by the children. A great variety of forms will be found in an unabridged dictionary. The kite may be made upon two flat splints, or by merely cutting from paper. Small scraps of paper may be knotted into a thread to form the tail. The book mark, ab, may be ornamented with a little picture cut from a magazine, or by means of a drawing. The match-strike, ac, may be made most sensibly by cutting a piece of "No.  $\frac{1}{2}$ " sandpaper the right size to look well on a "oak tag"  $1\frac{1}{4} \times 4\frac{1}{2}$  inches. A border line of colored crayon will give sufficient finish.

**B. Select a Christmas picture and make a frame for it of cardboard ornamented by means of colored pencils.**

The mount should be gray or some subdued color appropriate to the picture. The ornament should consist of the very simplest pattern of dots and lines, in red and green, the Christmas colors.

**Second Year. C. Make from paper of appropriate thickness and color, a book mark, a windmill, or a toy lantern.**

The book mark, ca, may be made by folding and cutting paper  $4 \times 2\frac{1}{2}$  inches as indicated, and pasting the lap. The mark may be ornamented by cutting the edge or by drawing, ce. The windmill, cb, based on the square is most effective when the two sides are tinted with complementary colors, a red and green, a blue and orange, a



yellow and violet. Bring the dotted corners together and pass a pin through them and the center into the end of a stick the size of a penholder. For the lantern, cc, take a piece of paper, colored on one side only, 6x3 inches. Fold it lengthwise and make cuts  $\frac{1}{4}$  inch apart, from the folded edge in to within  $\frac{1}{4}$  inch of the single edges. The strip for the handle is  $4 \times \frac{1}{2}$  inches.

**D. Make a Christmas Card combining a picture and a salutation. Use colored pencils.**

The spacing of the card should receive as much attention as its color. Keep everything simple. Use the Christmas colors. If a spray of holly is embodied in the design repeat the colors somewhere else on the card. The picture may be outlined in red, and the salutation may be written in green.

**Third Year. E. Make from paper of appropriate quality, a scent packet, or a cash envelope, or a "flying serpent."**

For the scent packet take a 6 inch square fold and cut as indicated at ea. Tint the outside and add the simplest form of ornament. The cash envelope, eb, should be made of tough manila paper. The flying serpent, ec, cut from stiff paper and suspended in a current of rising air will fly. It goes best if the dot is an indentation only and the support is the sharp point of a lead pencil.

**F. Make a Triptych, containing three Christmas pictures.**

Select three pictures which have some relation: a cherub, a Madonna, a cherub; an Annunciation, a Nativity, an Adoration. Design a mount for them which shall be in good proportion and of the right gray. Fold the mount as indicated. On the first cover print "Christmas, 1903," on the second, "To Papa" (or someone), and on the back of the middle section place your initials. Make the margin lines uniform on these three pages. Use the Christmas colors.

**INTERMEDIATE. Fourth Year. G. Make from paper an envelope of original design, and from cloth a penwiper. A table mat of raffia might be attempted.**

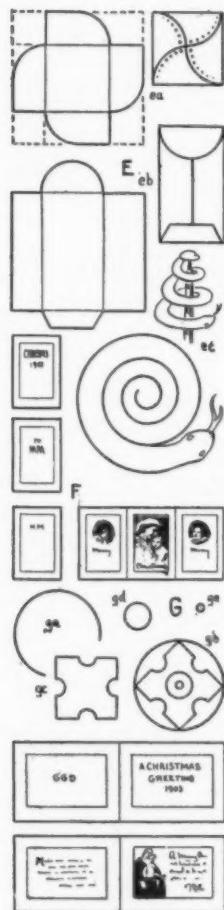
Take any envelope and study its construction as the basis for the original envelope. Great variety is possible in the treatment of the laps.

In making the penwiper decide first upon the right size and material for the useful part, and cut out several circular pieces, ga. Then design the cover, gb, pleasing in form and in color, composed of three parts, the rosette, ge, the cap, gd, and the button. The sewing on of the button holds the whole together.

**H. Make a Christmas folder which shall contain a Christmas picture, a quotation and a salutation.**

Select the picture, for that will determine the size and shape of the folder. Select the quotation and the salutation. Make uniform margin lines on all four pages. Design a title page, write or print the quotation on the second page, mount the picture and give the salutation on the third page, place your initials on the fourth page.

**Fifth Year. I. Make from thick, tough paper, or leatherette, a pocket case for tickets, library card,**



or report card, and from cardboard and cloth a pin shield with initial or monogram. A whisk broom holder might be made of raffia.

Study pocketbooks and cases to discover appropriate construction. Make the case to meet the requirements as to size, shape, opening, lap, etc. The case, ia, was made by fifth grade children in Everett, to hold a collection of geometric figures which they had cut from oak tag. The edges offer opportunity for original design. A gummed label was placed inside the flap with the pupil's initials or monogram, well designed, for identification. The pin shield, ib, is made of two pieces of cardboard, covered with cloth, upon one piece the monogram, designed by the pupil, is worked or painted before the cloth is stretched upon the circular card. The front and back are fastened together by over-and-over sewing the edges.

**J. Make a Christmas card using a picture, and a motto with an ornamental initial in colors.**

Select the picture and then decide whether the card shall be arranged as shown in ja, or jb. Decide upon the size of the ornamental initial. Select quotation and print carefully. Sign your name effectively.

**Sixth Year. K. Make from manila paper a book-cover for a bound book, or from cardboard a candy box of original design and**

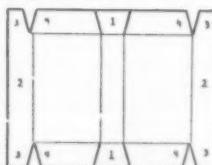
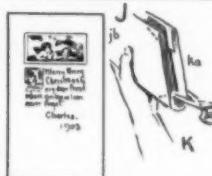
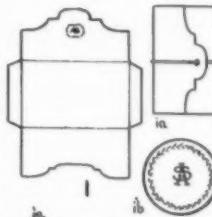
**ornament. A simple basket of raffia might be made from a good model.**

To cover a bound book begin with a piece of paper 2 or 3 inches larger all around than the book to be covered when opened flat. Fold the paper tightly over the edges of the covers and hold in the left hand as indicated at *ka*. With scissors cut as indicated by the dotted lines; first, in to within an eighth of an inch of the cover joint; next, at a similar angle, to the corner of the cover. Take off the paper and spread it out flat. Turn in the pieces, *11*; place the back of the book upon them; turn *22* over the covers as before; tuck *3333* in outside the covers; paste *4444* down upon *22*. (You will have to practice!) The best way to make the candy box is to study one from a candy store and imitate its construction.

**L. Make a Christmas booklet. Use a Christmas picture in the cover design.**

The story may be original, or it may be a careful copy of the story as found in the Gospels, or some other Christmas story. Let the cover be simple in its ornament but rich in color. Have a fly-leaf, a frontispiece, a title page, a dedication and an introduction. Make the text in two colors, black and red, or black and green, using the brilliant color for margin lines or initials.

**GRAMMAR. Seventh Year. M. Make from tough paper a conical or**



**pyramidal cornucopia of pleasing proportions, color, and ornamentation.**

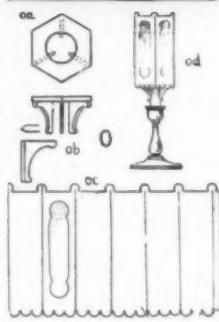
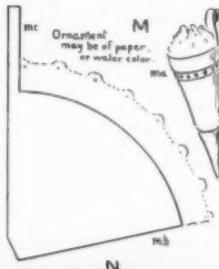
After having made a sketch of agreeable proportions, ma, lay out the "flat" with instruments, mb, and cut it from "oak tag." Design the ornament and complete the flat using harmonious colors. The ornamental fringe of tissue paper, may be added if desired. The handle, m, may be cut out with the flat, or made afterwards from a strip of the same material, or of ribbon.

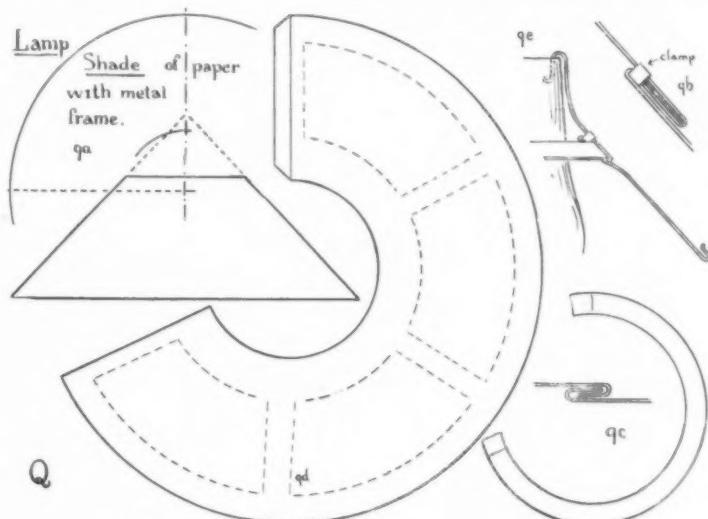
**N. Design a picture frame appropriate for a Christmas picture. Make the frame in wood—a single piece, less than a quarter of an inch in thickness.**

Select a rectangular picture, and design the frame to fit it, using manila paper first, then thin wood. Let the ornament be extremely simple, a single row of dots or lines (see illustration). It may be applied in colored pencil, or water color. Be sure to have a proper width of margin. Bevel the edges of the opening.

**Eighth Year. O. Make from wood or paper, or thin sheet-tin or brass, a candle shade or a lantern of ornamental form.**

The candle shade may be made as follows: Within a four-inch circle draw a hexagon; concentric therewith draw a circle  $1\frac{1}{4}$  inch in diameter; this describes the shape of the base, oa.

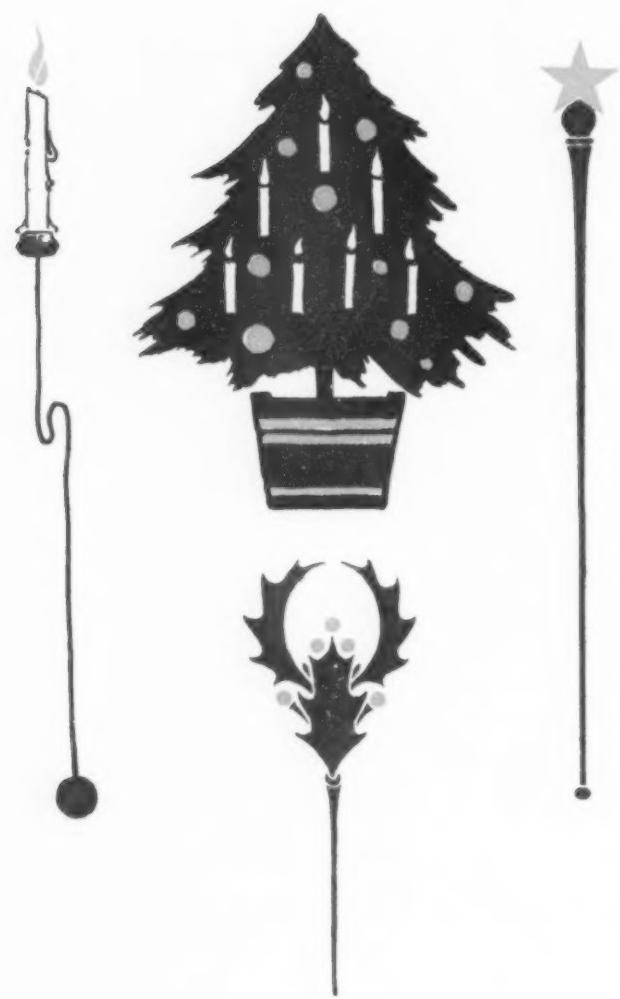




Next design the three wooden brackets, b, whose sharpened vertical sides are to grip the candle. These are to be fastened to the base in just the right place (determined by size of candle to be used) by means of fine brads. The sides, oc, may now be laid out to fit the base; height, character of ornamentation, etc., according to conditions and taste of designer. The sides may be fastened to the base by means of small "gimp tacks," whose hemispherical heads may be utilized as a part of the ornament.

**P. Make a picture-frame in wood appropriate for a circular picture to hang upon the wall.**

The Madonna of the Chair is suggested as a suitable picture. Design the frame in manila paper, then work it out in thin wood. The ornament may be applied in colored pencil, water color, or by means of the pyrograph. Keep it simple. See illustration.



**Ninth Year.** Q. Make from wood or metal and paper, or from metal, a serviceable lamp-shade of ornamental form.

The shape may be that of a frustum of a pyramid or of a cone, ga. Its size will be determined by a study of the lamp for which it is to be made. The shade may be made of thick manila paper or oak tag, and ornamented by painting, by perforating or by cutting the edges. If of brass or tin, perforation will be easiest. After the shade is completed its frame may be made of five pieces of tin or thin strap iron, held together by four clamps, as indicated at qb. Four of the strips will be straight, and  $\frac{1}{4}$  inch wide; the fifth must be laid out carefully to fit the top of the shade, as at qc, the two ends overlapped and secured by a clamp, or clasped, as at qc. The upper ends of the "rafters," following any graceful curve, may be bent over to hold into the chimney top, qc. The lower ends may be turned upward and ornamented, if desired, to clasp the lower edge of the shade.

**R. Make a triptych in wood, containing Christmas pictures, the frame to stand upon a table or mantel.**

Select pictures which are related in idea. See illustration. A frame to stand should have a base and a crown. Strive for beauty of proportion and grace in outline, rather than for richness in ornament.

**HIGH SCHOOL.** Freehand Classes. From the studies of fall flowers, seed packs, trees, etc., and from the studies of autumnal coloring material should be selected to serve as suggestions for decorative design. The principles of pure design, Balance, Rhythm, and Harmony, and the law of applied design, Adaptation, should be studied and illustrated. The knowledge thus gained may be

P



R



**utilized in designing and making ornamental collars, cuffs, yokes, sofa pillows, and other embroidered or stenciled things, or book covers, gloves boxes, collar boxes, or objects of paper, cloth, or wood.**

The preliminary studies in the principles of design should be thoughtful and painstaking, and the illustrations abundant. The class would better agree upon one or two objects as subjects for applied design. The objects should be of interest and use to the pupils, and the designs well thought out from the conditions of use and manufacture. See illustrations, page 166.

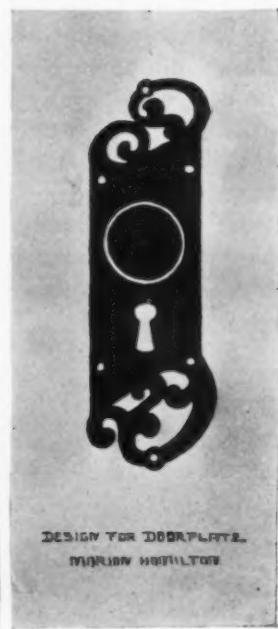
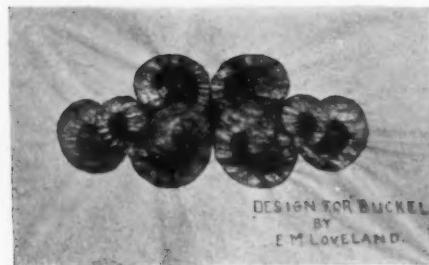
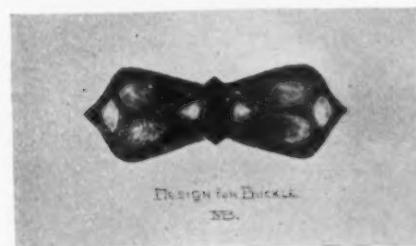
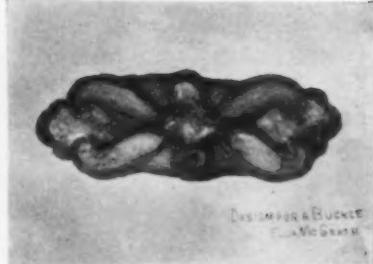
**Mechanical Classes.** The previous studies of the pupils ought to enable them to select some useful object, which may be constructed in wood or metal, and make that the subject of study and practice for the month. Book racks, book shelves, corner brackets, wall-cupboards, foot-stools, knife-trays; Paul Revere lanterns, dark lanterns, fire screens, pokers, shovels, hinges, buckles, and such common utensils are suggested.

To outline a definite course here is impossible. Conditions vary too much. The course must be determined by the special teacher or supervisor familiar with local possibilities and limitations. The aim should be work which is at once interesting, practical and disciplinary.





DESIGN FOR A BELT BUCKLE  
BY  
DOROTHY TAYLOR



## HELPFUL REFERENCE MATERIAL FOR DECEMBER WORK

Bookmaking in School. Title pages, De Vinne. The Century Co.  
Rich in suggestions.

Cabinets. Illustrations in Studio, July, 1903, pp. 26 and 66.

Christmas Story. The Bible, Luke 2:1-20; Matt. 2:1-12. The Twentieth Century New Testament puts the story into modern English, which will challenge the attention of the older pupils. The story told by Gen. Lew Wallace, Ben-Hur, Book I; by Henry Turner Bailey, especially for public school use. Applied Arts Book, December, 1902.

Christmas Pictures. Illustrated catalogs of Perry Picture Company, Malden, Mass. Cosmos Picture Company, 296 Broadway, N. Y. Brown's Famous Pictures, Beverly, Mass. Good prints may be had of Prang Educational Company, New York, Chicago, etc. The best inexpensive prints in color are the "Colorgraphs," by the W. A. Wilde Company, Boston.

Christmas Pictures Interpreted. Life of Christ in Art. Book V, chap. II. Life of Our Lord in Art, Hurll, chap. III.

Christmas Symbolism. Applied Arts Book, December, 1901. The Blackboard in Sunday School, chap. IV. Bailey. W. A. Wilde Company.

Christmas Souvenirs. Applied Arts Book, December, 1901; December, 1902.

Embroidery. Suggestive illustrations in Studio, November, 1902, pp. 41-46; June, 1903, pp. 279-283; September, 1903, pp. 225-227; October, 1903, pp. 258-263.

Envelopes and other objects in paper. Manual Training Schedules. Haney, plates 1A, 1B, 2A, 2B, 3A, 3B, 4A, 4B.

Household Utensils. Suggestive illustrations in Studio, March, 1903, pp. 38-40; August, 1903, pp. 150-151; October, 1903, pp. 270-274, 307-310.

Initials. In books of Alphabets, by Day and Strange. Studio, April, 1903, p. 154. Guild Folio of Initials, Davis Press.

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**DECEMBER****OUTLINES**

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Jewel boxes. Suggestive illustrative in Studio, April, 1903, pp. 151-153.

Jewelry. Suggestive illustrations in Studio, January, 1903, pp. 208-214; September, 1903, p. 223. Handbook of Ornament, Meyer, pp. 478-499.

Lettering. Guild Alphabet Folio. Davis Press. Blackboard in Sunday School, Bailey, chap. VI. Manual Training Schedule. Haney, plate for May, 1902. Alphabet books, by Day and Strange.

Symbolism in Color. Blackboard in Sunday School.\* Bailey, chap. V. Woodworking. Knife Work in the School Room. Kilbon. Milton Bradley Company.

Wrought Iron. Vanes. Studio, April, 1903, pp. 128-132; July, 1903, p. 75.

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\* This reference only is given because the busy teacher will here find the whole in a nutshell. If one wishes to study the subject the standard books are Audley's Handbook of Christian Symbolism, Clement's Handbook of Christian Symbols, Hulme's History, Principles and Practice of Symbolism in Christian Art, Allen's Early Christian Symbolism, Knight's Ancient Symbols, Vermeuil's Dictionnaire des Symbols, Emblemes et Attributs.



## THE SCHOOL LIBRARY



BOOKS are masters who instruct us without rod or ferule, without angry words, without clothes or money. If you come to them they are not asleep; if you ask and enquire of them, they do not withdraw themselves; they do not chide you if you make mistakes; they do not laugh at you if you are ignorant.\* (But what an arraignment of teachers!)

**Industrial-Social Education,** William A. Baldwin.  
Milton Bradley Co., Springfield, Mass., 1903.  
**Fully illustrated.** 148 pp. \$1.00.

This book is a faithful record of the experiences of a group of earnest teachers at the State Normal School, Hyannis, Mass., in transforming the "old school" into the "new school." The new school is a workshop, a laboratory, a place for expression, for enthusiastic co-operation, for doing things with a definite immediate aim recognized by the children themselves. The book is charming in spirit, readable, stimulating. Those who want to do something along the new lines, but do not know how to begin, will find these pages full of suggestion. Nowhere in the country are mental and manual exercises more happily and healthfully combined than in the schools described in this book.

**Great Masters of Decorative Art. Art-Journal**  
Office: London, 1900. Quarto, cloth bound,  
**fully illustrated.**

This sumptuous volume deals with the decorative art of Burne-Jones, William Morris, and Walter Crane. The text is readable, the illustrations in color are excellent, and enough of the work of each man has been reproduced to enable one to appreciate its style and to

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\* From the Philobiblon of Richard de Bury, 1281 to 1345.

compare it with that of the others. The book is full of suggestions for both decorative and constructive design.

**A Treatise on Title-Pages.** *Theodore Low De Vinne.*  
*The Century Co.: 1902. Crown, 8vo. Illustrated.*  
*486 pp. \$2.00.*

Although this scholarly book is intended for printers, teachers of drawing will find it a storehouse of information. It contains beautiful initials, handsome type faces, quaint monograms and ornamental devices, borders, tail-pieces, house marks, and numerous other suggestive illustrations. The examples of beautiful title-pages ancient and modern, the discussions of such problems as widths of margins, spacing, composition of pages and ornamentation by means of florettes, borders, etc., make the book invaluable to one who would produce beautiful school work.

**The November magazines are here reviewed from the standpoint of the person interested in the school arts and crafts.** The aim will be to present each month that which will help the busy teacher to know what the leading magazines contain directly helpful in school work either as reference material or as supplementary reading along art educational lines.

#### **Booklovers.**

Reproductions in color, or perhaps one should say attempts to reproduce the color, of Ethel, by Ralph Peacock; Portrait of An Old Woman, Rembrandt; Industry, by H. S. Hapwood; The Vigil, by John Pettie; Chichester Canal, by J. M. W. Turner; and Off Valparaiso, by Thomas Somerscales. Of these the first and the last are most successful. The Rembrandt, as dimly as it reflects the original, is to be received gratefully, for it does suggest, what those who know Rembrandt's work through photographs only are in danger of forgetting, that the master's work is rich in color qualities. The illustrated

article on Charles Grafly, Sculptor, presents the work of this promising American artist in an attractive manner, and emphasizes what may be called exposition sculpture.

**Century.**

Italian Villas and Their Gardens, by Edith Wharton, should be seen by every drawing teacher because of the illustrations by Maxfield Parrish. They have a richness of color combining strength and delicacy to an extraordinary degree. Ernest Thompson Seaton's drawings in black and white for Fable and Woodmyth are to be studied for their simplicity. They vary greatly in excellence. The best are the chics-a-dees under the initial. The Tropical Sunsets, by F. W. Stokes, are revelations of what clouds and sun can do—and of what three color printing can do. The art students in Rome say that the greatest portrait in the world is Pope Innocent X, by Velasquez. Timothy Cole's engraving of it leaves nothing to be desired except the color. The World's Congress of Lions contains two fine animal drawings in color by Charles R. Knight, a tiger, side view, and a jaguar, face view. The pen and ink drawings by Frederic Dorr Steele in The Missing Exequatur are as simple and direct in handling as one could wish for high school students to study.

**Craftsman.**

The translations from the French by Irene Sargent are always worth reading. They are translations which transmit, not only the thought but something of the spirit of the author. Two such bits of good work appear in the November number, The Silversmith's Art of the Twelfth Century, and A Belgian Decorative Artist. The illustrations which accompany these articles are in antipodal contrast to others in the magazine which are supposed to reflect the approved taste of the present moment. From Merton Abbey to Old Deerfield throws light on the Deerfield industries. The Prize Competition, with its money prizes, may be of interest to the more advanced high school pupils and certainly ought to be of interest to art school students everywhere.

**Harpers.**

The Ten Temples of Abydos, by W. M. Flinders Petrie, is for those interested in Egyptian art. The photographs by R. Eicke-meyer, Jr., for Edward S. Martin's Winter in the Country, are just right for the freehand classes in the high school to study for composition and notation.

**McClures.**

Admirable illustrations of artificial light and shade, by Castaigne, and of the rendering of textures in black and white, by Edmund M. Ashe, in the first two articles.

**New England.**

Whistler's Father, by Gardner C. Teall. A bit of information not to be overlooked by one interested in the character and work of "the greatest etcher since Rembrandt." Mondamin, the Spirit of the Indian Corn, by Helen W. Davenport, is valuable as supplementary reading and for its excellent photographs full of motifs for design.

**Outing**

Has a splendid Turkey cover worth saving for next Thanksgiving. Within are interesting photographs of Ibises, by Herbert K. Job, and strong studies in pencil of Antelopes, by Carl Rungius. The Seasons, by Henry McCarter, are "different" and therefore worth looking at a second time.

**St. Nicholas.**

For Roman and Barbarian war costumes, the drawings by Varian for a Day With Hadrian are not to be overlooked. The photographs for The Cunning Mouse will help in mouse drawing. Willard Bonte's pen and ink drawings of The Poison Bubble are excellent. Notice especially how the effect of transparency is secured in the giant bubble.

**Scribners.**

John S. Sargent, a richly illustrated article by Royal Cortissoz, would be of value for its reproductions alone. The text shows intimate knowledge and generous appreciation of Mr. Sargent and his work.

**Studio, for October.**

Whistler and his art is discussed by A. L. Baldry and Mortimer Menpes. If to the illustrations be added that which appeared in the Studio of March, 1902, one may gather from them a fairly good idea of the more delicate phases of Mr. Whistler's art, but to know his whole range one must have seen his portrait of his mother in the Luxembourg Gallery, and some of his nocturnes with fireworks. The National Competition of Schools of Art has illustrations of needle-work and various other forms of decorative design, drawings from life, and designs for common objects. Phil May's irresistible sketches in pencil and ink almost give the lie to the old motto "Ex nihilo nihil fit." They are marvels of simplicity in handling. The results of the Clock Case competition show the influence of L'Art Nouveau and furnish suggestions for pupils in high and manual training schools.



## THE CATCH-ALL



ELIGION in the sectarian sense is never for one moment to be tolerated in our public schools, but religion in the larger and deeper sense must be in them, cannot be kept out of them.

Their very existence, their whole plan and spirit depends upon an essentially religious idea as fundamental as that of the Fatherhood of God and the brotherhood of man. A healthy school without fresh air and sunshine is inconceivable—and one without religion.

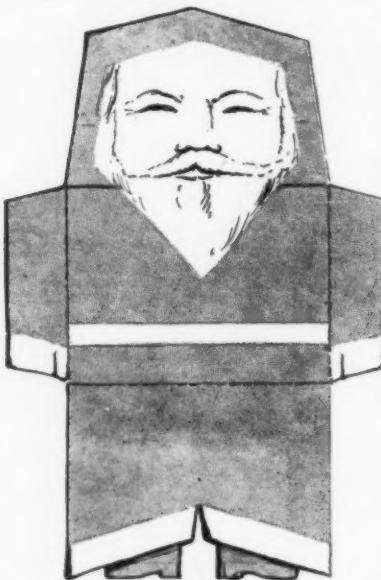
**R**EILIGION: re-ligo; to bind back, to fasten up, to bind fast. Or perhaps from re-lego, to gather again, to go through again in thought. As time is bound to the sun and the tide to the moon, so is a MAN bound to God. Religion is the squaring of every thought, word and deed by the eternal standards of truth, beauty and goodness.

**C**HIRSTMAS is a religious festival. If you are religiously akin to the sun worshippers and the Germanic barbarians you will celebrate it as the feast of the sun, the pledge of another spring and summer for the earth. If you are religiously akin to those who look for one to come who shall do for world what no one has yet done, you will celebrate it as the feast of Man, the pledge of the One to

Come. If you are religiously akin to the Christian, you will celebrate it as the feast of Immanuel, the pledge of a perfected life for every man and woman of us.

THE sweet story of old is retold this year by Jean Kenyon Mackenzie, a woman of rare spirit and an artist in words. How real she makes the craftsman and his precious box! And ever the craftsman old or young who lovingly does his best for the sake of the best will find his work worthy of uses of which he never dreamed. Mr. Sweet's pupils work in that spirit, and are surprised to find their work made known to others, that the gospel of Beauty may be spread abroad.

THE Christmas work this year must be better than ever. Upon the colored plate, page 162, are a few Christmas symbols in Christmas colors, all simple enough for children in grammar grades to reproduce as ornamental details for their language papers. Many of the children will be able to design modifications of these—trees of different shape, holly ornaments of similar or more complex form. Mrs. Ferry's article on the Cross-stitch will help the applied design in needle work, and the illustrations in the Outline ought to have a good influence upon the knife work of the boys.



Here is a Santa Claus envelope invented by two little chaps about ten years old. The inner side of the flat, shown in the illustration, is tinted with a wash of green. When folded on the dotted lines, and with the shoulders tucked under the toes, the envelope is complete and ready to be "backed" with the address. Such things are vastly entertaining to children.

If you have some Christmas work this

year which you think especially good let us all know about it, that the next December number may be richer in suggestion than this one is. The Davis Press will acknowledge such contributions to the commonwealth in a manner quite to your satisfaction.

SEVERAL teachers have expressed a desire to ask questions to be answered by the Editor in print. Ask them. There is room in the Catch-all

for answers to reasonable questions. Here is an example:

I wish that you would tell me whether "burned wood" is artistic or not. If you say that it is, perhaps I can modify the very violent dislike that I have for it at present.

WISCONSIN.

**Answer:**

No medium is artistic or inartistic of itself. All mediums may be used with artistic effect and all may be used with inartistic effect. A medium, "burnt wood" for example, is usually "inartistic" when one is forced to think of the medium instead of the idea expressed. The universal defect in pyrographic work is too much background. The kind of design which appears to best advantage in "burnt wood" is illustrated by the border which was used upon the back cover of magazine a half dozen times beginning with October, 1901. In "burnt wood" the less background the better, the less fine detail the better. In other words, the less burnt wood there is the better.

THE School Room, an attractive little pamphlet by Alice E. Reynolds and Frederic Lynden Burnham, with designs by pupils in the public schools of New Haven, Conn., contains sensible suggestions for beautifying the school room. But better than that, it is an example of correlated work to some purpose, worthy of emulation elsewhere.

THE announcement of the Prize Competition in the Craftsman for November should enlist the co-operation of supervisors and teachers of drawing everywhere. The soul of the United Crafts and of the Craftsman is Mr. Gustave Stickley, a vigor-

ous, genuine sort of man, dead in earnest in his fight against sham. That such a man shows such an interest in the public schools is a matter for congratulations.

**F**RANCE leads the world in art education. In the city of Paris are eight schools for men and six for women, preparing their students to be furniture makers, printers, dressmakers, potters, and artist-artisans in a dozen crafts.

**U**NDER the head of "general training," students in these schools have drawing and modeling three hours a day, six days a week, for three years.

**L**AST year these schools cost the city of Paris \$325,000. The Parisians think the money well invested.

**L**'ART Nouveau was prominent in the work exhibited by these schools in July. It has vitality and promise.

"**Y**OU are merely playing at art education in America," said a Parisian. "It is not serious!"





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II

# WALL CHART

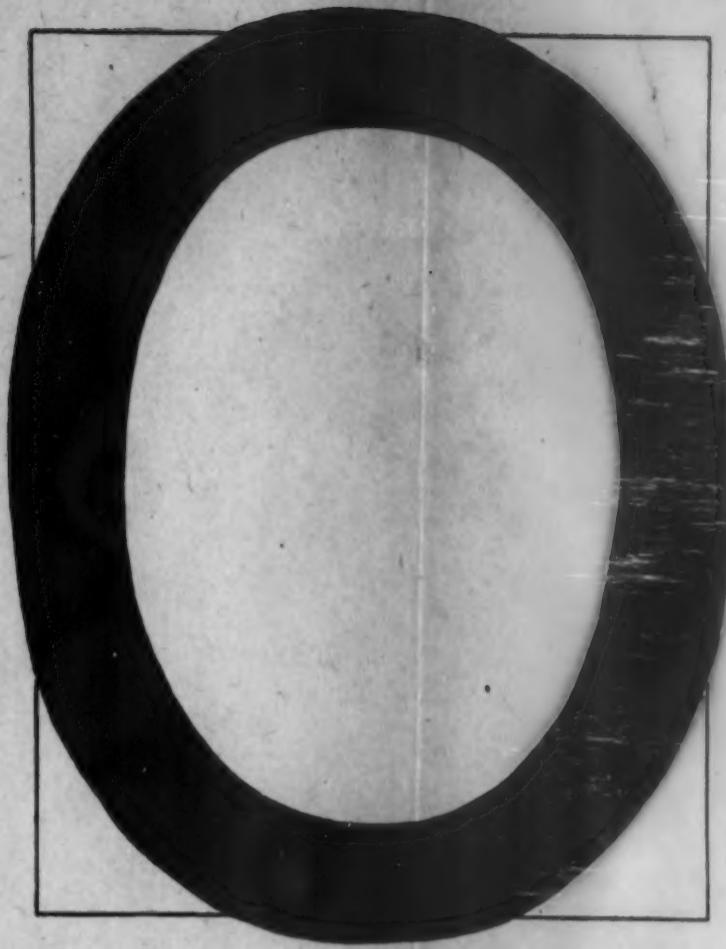
FOR  
THE TEACHING  
OF LETTERING

By ELIZABETH H. PERRY  
BRIDGEWATER  
MASS.

*Supplement to THE SCHOOL ARTS  
BOOK, January, nineteen hundred four*



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